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THE EDITOR'S PAGE

GROTESQUE MASQUE

By H. Edward Winter

WHAT DO YOU SEE?

By Lenore Martin Grubert

3

CLAY MODELLING STIMULATES VISUAL SENSES

By Dorothy Whipple

4

IS ART ONE OF THE SOCIAL ARTS?

By William G. Whitford

6

MODERN FURNITURE FOR THE SMALL APARTMENT

By Jane Betsey Welling

8

ROMANCE SURROUNDS OLD CHESTS

11

WOOD-CARVING

12-13

MODERN POSTERS • E. McKNIGHT KAUFFER

14

LINOLEUM PRINTS

16-17

DRAMA OF THE MASK

By Walter C. Trout

18

MASKS

21

THE DESIGN OF MAKE-UP

By Norwood Engle

22

HIGH SCHOOL MURALS

24-25

FOUR CHALK PICTURES

26-27

FIRST GRADE DRAWINGS

By Evadna Kraus Perry

28

THE ART IN CARICATURE AND CARTOONING

By Jamie Matchet

30

MARKETING YOUR DESIGN ABILITY • A LETTER FROM P. G.

33

ART IN THE MAKING • TEXTILES

35-36

FELIX PAYANT
EDITOR

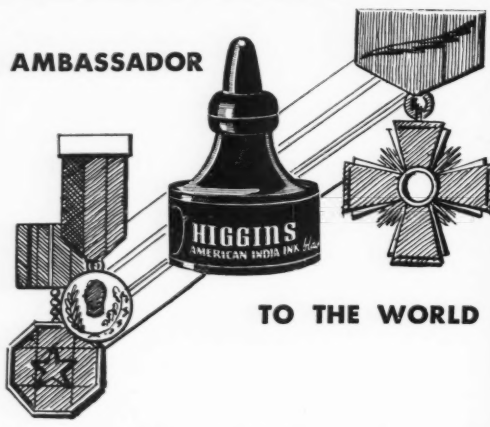
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NEW YORK WORLD'S FAIR

The dominant architectural feature of the New York World's Fair of 1939 will be a white sphere 200 feet high poised on a cluster of fountains and flanked by a slender 700-foot triangular obelisk. This was disclosed recently when plans for the Theme Center of the Exposition were announced.

Although both sphere and triangle are among geometry's simplest most fundamental forms, neither has ever before been employed in formal architecture. Their use for the key buildings of the Fair—the Theme Building and Tower—resulted from a determination to strike a new note in design, yet one that was simple as to form, beautiful and structurally sound. It was felt that such a note would best exemplify in architecture the theme of the Fair—Building the World of Tomorrow. It was also felt that the conception of a sphere hung on uprushing jets of water was a happy interpretation of the festive quality inherent in an exposition.

So new is the triangular motif to architecture that Fair technicians were unable to find a word which would adequately describe the obelisk-like structure. "Acute triangular pyramid" was the best they could do. Geometricians at Columbia University could only suggest "tall tetrahedron."

Finally, it was decided to coin a new word, and "trylon" was selected—a combination of "tri", referring to its three sides, and "pylon", indicating its use as a monumental gateway to the Theme Building.

To describe this Theme structure, the word "perisphere" was coined. It was felt that the prefix "peri", signifying "beyond, all round, about", conveyed perfectly the underlying idea of the Fair.

Plans for the Perisphere and Trylon were made public by Mr. Whalen following their approval by the Board of Design and the Executive Committee of the Fair. They were prepared by the architectural firm of Harrison & Fouilhoux and represent the final distillation of more than 1,000 preliminary sketches. The estimated cost of the two structures is \$1,200,000.

The Perisphere, which will house the Exposition's Theme Exhibit—a spectacular portrayal of the basic structure of the World of Tomorrow—will rise eighteen stories above the Fair grounds. It will be broader than a city block. Except for the Trylon it will be the highest structure in the Fair. Its interior will be more than twice the size of Radio City Music Hall.

A single entrance high up on its side, fifty feet from the ground, will be reached by glass enclosed escalators. Stepping within, the visitor will seemingly find himself suspended in space on a moving platform gazing down on a vast panorama dramatizing the all-important role of cooperation in modern civilization, showing all the elements of society coordinated in a better World of Tomorrow.

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THE EDITOR'S PAGE

IF THERE is any language that can be understood by people in all parts of the world and throughout all ages, it is art. It is through the pictures made on the walls of his cave and carvings in stone and ivory that we learned about Prehistoric man. And future generations will learn how we feel about the present-day world from the art we leave. The artists throughout the world have been able to put into some material form the ideals, the feelings and thoughts of their people.

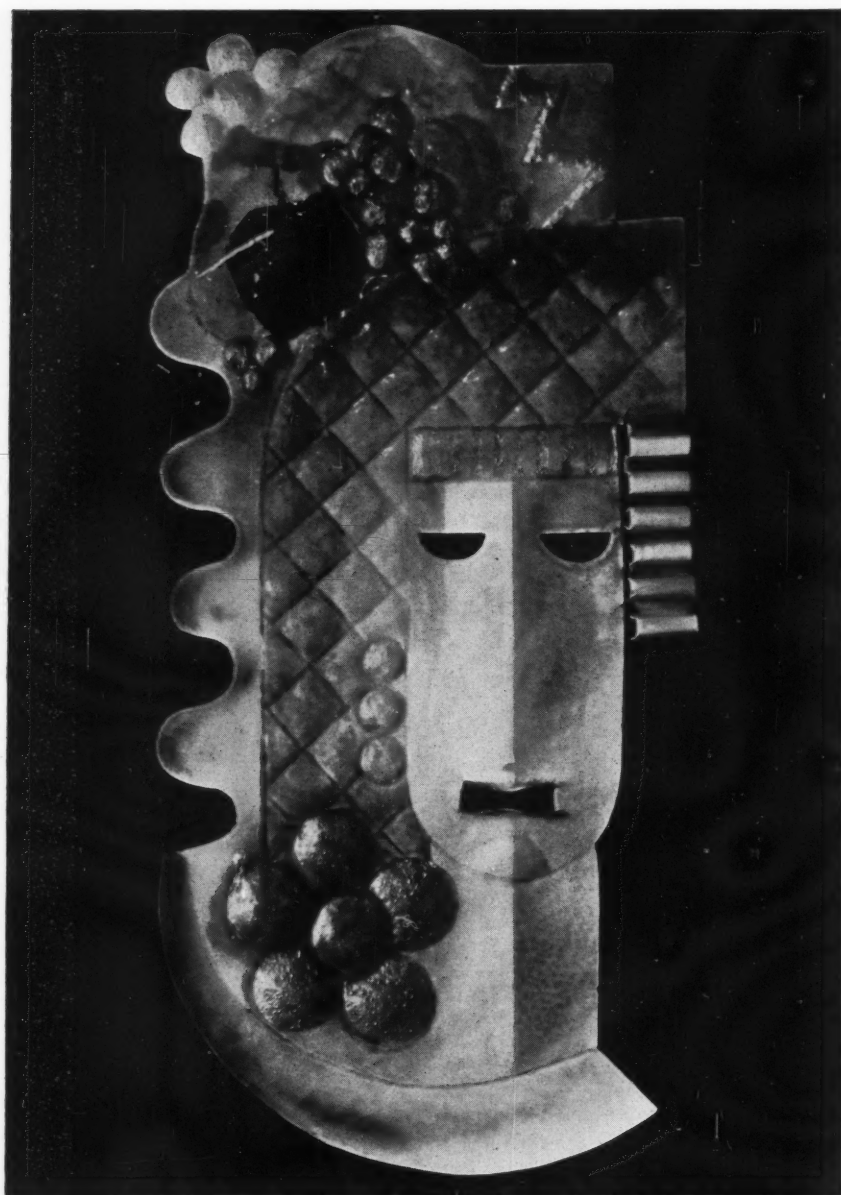
THE desire to express one's feelings and ideas in some material form is felt by almost every person. There is a great satisfaction in being able to put what is in one's mind into a tangible object such as a painting, a wood carving, a clay figure, a woven fabric, etc. It is not only the right of every human being to have this power developed, but this very attitude will do more than any other thing to provide a well balanced, alert, honest, citizenry. Each one of us is a thinking, feeling, doing individual, and he can not reach his greatest development without turning these powers into some constructive effort.

ART is not a matter of learning and following rules set down by others, but of experiencing materials in such a way that ideas and feelings can take form which other persons can appreciate. Rules will follow and grow out of these experiences. Artists formulate their own rules.

THERE are so many materials and countless ways of using all of them that every person can find his own means of expressing himself with satisfaction, or of creating something. Not only because experiences in art are the birthright of all, but because life in a democracy is the ideal way for people to live together, art is a powerful factor in the world today. People should start young and continue to develop a creative method of attack on the problems of life. In many places what is offered as art consists of doing one dictated exercise after another, or working at problems unreal to the individual and designed by someone else, or it may fall so far as to be merely copying from patterns or the way someone else works. Naturally all of this cannot be taken seriously, for such methods are lacking in reality.

ART, to mean anything, must be creative. So in recent years we have adopted the name creative art for that type of activity which emphasizes an approach from the standpoint of the individual, his problems, his mental powers as they need to work in a democratic world, a world made up of living, thinking, feeling, doing persons.

Felix Payant



GROTESQUE MASK

The woman's head with garland of fruit and flowers was designed and executed by H. Edward Winter. It is about eighteen inches long, was cut from a single sheet of copper, beaten, bent, and crimped into shape. The surface is glazed with vitreous enamels of various colors.

WHAT DO YOU SEE?

By LENORE MARTIN GRUBERT

The sense of sight is one of man's valuable endowments, if not his most precious possession. How many individuals in the course of a week, a year, or a lifetime fully appreciate the ability to see, and vividly realize the enjoyments which keen perception bring to the observer? How many individuals fortunate enough to possess an excellent power of vision have minimized the use and importance of their eyes to the extent that they do not see? In the evolution of time, eyes have been allowed to become visually lazy; blind in fact to the ever stimulating experiences of the constantly changing panorama which is our world.

Recognition has been substituted for perception. The average person recognizes particular objects by their previously associated meanings. Let us imagine that you, the reader of this article, are standing, you renew your efforts to locate a vacant chair. If the seating place which you find available provides a comfortable repose, it no longer prevails upon your consciousness. You do not know or seem to care about the actual appearance of the chair. In brief, you have recognized but have not fully seen the structure.

Perhaps no one agency is as actively aware of man's insensitivity to perceive objects in his environment as those individuals engaged in advertising. Copywriters, commercial artists, make-up men, and others all direct untold energy toward making people realize the significance of their respective products. In order that advertisements will not be passed by unnoticed, they are placed in strategic positions and literally thrust upon the vision of an unsuspecting public. Whether it be a newspaper advertisement, a poster, a window card, a street-car sign, or a billboard display, the maximum degree of visibility is promoted by one or all of the following means: novelty of idea, striking color combination, strong contrasts, ingenuity of design, and simplicity but directness of the incorporated message.

Regardless as to how the advertisement tricks the eye into an apprehension of the merchandise advertised, optical powers have not been employed to the fullest degree of perceiving, inasmuch as the eyes have been used as a mere vehicle for the assimilation of information. Even if the desired response of buying has been aroused, the average individual will not be able to describe the physical make-up of either the article or its display. Moreover, the person who has been effectively exposed to a specific advertisement

will be less visually receptive to future layouts of its kind, as he will tend to recognize the product as meaning an end to fulfill a specific function.

In order for sight to advance beyond a degree of casual recognition of objects or the collection of facts, the observer must make an effort to perceive. It is essential that a factor of vision be active attention; the individual must not only be aware of situations but be alertly interested in the qualities of actual appearance.

Very few instances of the highly developed vision are common to a group of individuals of our modern age; individuals too absorbed in the rush of daily affairs to take time to see. Without a doubt the radical revision of automotive styling and design is one factor which drastically reawakened man's conception of the real appearance of a familiar and frequently used commodity. It would be difficult to find a group of men, who do not in varying proportion appraise with interest each car as it is placed on the market and compare its appearance with former characteristics or the present design of its competitors.

Man's sensitized perceptiveness concerning streamlining is comparable to woman's awareness of the changing form of kitchen utensils, electrical appliances, and other utilitarian objects. Woman's constant receptiveness to the ever fluctuating styles and fads of wearing apparel and personal adornment, however, surpasses all previously cited cases of visual attentiveness. So intense in this direction is the sense of sight developed that the writer has frequently heard a minute description of what appeared to be "a perfectly divine" costume long after the enthralled observer had forgotten the wearer.

Aside from those material objects which add to a sense of well-being, there are a multitude of varying aspects of the environment waiting to be seen. Nature alone affords a fascinating realm of ever changing phenomena. Have you seen the glory of the setting sun as luminous colored rays light up the distant heaven and violet shadows play along the horizon? Have you watched the fascinating patterns formed by swiftly moving clouds as they gather and disperse in a clear blue sky? Have you thrilled to the beauty of nature's pictures such as trees silhouetted against an evening sky or architectural shapes looming majestically erect in the twilight? Have you maneuvered

See page 34



MAN AND WIFE
Modelled by a boy, age thirteen, who attends a free class of the Federal Art Project. This piece was exhibited recently at the Museum of Modern Art, New York, in the national show of WPA art.

CLAY MODELLING STIMULATES VISUAL SENSES

By DOROTHY WHIPPLE
INSTRUCTOR, TOLEDO MUSEUM SCHOOL OF DESIGN

I've been fortunate enough to have had opportunities of working in clay with children whose age levels range from five years to fifty. When working with any age level I've felt it my duty to stay out of the picture until the child or grown-up has become thoroughly acquainted with the medium. To me this becoming-acquainted period is all important. It's the student's way of telling me what level he can comfortably begin regardless of age. And, too, this period is such an intimate experience that I should feel an out-sider in trying to share it. Once the student and his medium are on speaking terms I like to step in with the feeling one can only have when sharing a like or dislike with another; a very intimate feeling that you and I have made the same discovery whether it be a taste

The three figures on the opposite page were modelled in clay by the youthful pupils of Miss Whipple in the modelling classes at the Toledo Museum School. They illustrate her ideas of how children become acquainted with an art medium. In this case the clay was the medium of experiment.



for food, fiction or friends. Once I have established that bond of feeling I feel free to demonstrate and share the benefits of my greater knowledge. The student is free to add this knowledge to his own particular discoveries.

When working with children I like to stimulate their visual sense and help them gain greater form in the things they create. This is often accomplished by letting the children work in small groups in which constructive criticism and conversation are freely encouraged. The give and take of comments while working not only seems to help the growth of the children's creations but arouses images in the minds of children whose sense of imagery is not so strong. In this situation the teacher seemingly participates as an interested onlooker, guiding criticism. Outwardly the children seem to indulge in the sort of conversation which naturally exists during any free activity whether over building-blocks or a sand-box.

In working with upper age-levels I like to share my own knowledge and observations during a brief discussion period which follows the becoming-acquainted experience. During the discussion we talk about shapes, inanimate and geometric shapes. We like to visualize into what shapes a human head might fit; into what shapes the human figure, animal and bird figures and man-made objects might fit. The answers vary according to the age and knowledge of the student. One will answer that the human figure might fit into a cylinder; another will think in terms of a tin can, a box or perhaps a link of sausage. At this time I suggest that I know one of perhaps many ways of beginning a head, an animal or human figure. With the students' permission I demonstrate the beginnings of such forms using the very inanimate shapes suggested by the numbers of the class. After each demonstration I simply squash the picture in clay. That delights the students, whether grown-up or child, because he immediately realizes the plasticity of the medium. He also discovers the fact that this medium is unique in that he need not be hampered by fear; by the fear that comes with spilling paint on a painting, letting a linoleum tool slip, or cutting away too much in doing a soap carving.

In my museum classes I'm trying to discover whether or not an experience working in the round helps the child or grown-up gain a greater knowledge of form; whether it helps him represent three-dimensional objects in a two-dimensional plane. It seems true of the individual. I do find that the child or grown-up who cannot express himself adequately in a two-dimensional plane does most interesting things when working directly in three dimensions. When he returns to working within a two-dimensional plane he seems to have gained greater confidence if not a greater knowledge of form.

The models illustrated were made with this idea in mind. The children, many of whom had had no previous clay experiences were given large amounts one Saturday and told that they might make anything they liked. It was suggested that they use their time as a becoming-acquainted period. They agreed to throw everything into the bin when through.

The following Saturday during a brief discussion period the children were urged to tell their own feelings about the medium. To their comments I added my own observations and shared my own knowledge by demonstrating. By that time the children were eager to begin. Again they were told that they might make anything they wanted to but at the end of the time given they were to have something to show for their efforts.

Their creations were most interesting from the standpoint of subject matter. The human figure and head were most popular as sources of expression. A few whose knowledge and interest in animals were greater preferred doing them. No matter what the children's interests were they usually wanted to express them further in soap or wood or both.

IS ART ONE OF THE SOCIAL ARTS?

By WILLIAM G. WHITFORD
UNIVERSITY OF CHICAGO

Throughout the ages art has been a real factor of social progress. It has re-established itself in present-day thinking as a vital agent in developing modern concepts of culture. Today in America there is unmistakable evidence pointing towards favorable appraisal of all cultural aspects of life.

More people can understand and appreciate the great achievements of the civilization in which they live, than ever before in the world's history. With the increase in general culture of the people, there has been a parallel growth in the popular interest in the arts—all of the arts, and the contribution which these arts can make to modern society.

Literature, drama and the stage, the motion picture, music, pageantry and the dance, home and costume art, painting, sculpture and architecture, landscaping design and gardening, appreciation of beauty in Nature, the industrial, graphic, commercial and civic arts have become increasingly significant in American life. All of these imply interpretation, appreciation and creation of the beautiful, and all of these phases of art are being developed in closer relationship than ever before. They indicate the need for a widening scope of modern art education.

The last three presidents of the United States have commented favorably in public addresses and in government documents upon art as having important social implications. In 1933 the Federal Government engaged a group of noted sociologists and educators to conduct a national survey on social trends in the United States. The report of this investigation contains an interesting comment pertaining to the arts as follows:¹

Governments are just beginning to concern themselves with the encouragement of the arts. The school may well grow into an effective agency for the development on a nation-wide basis of an elementary consciousness of beauty, and a more general understanding of the place of art in industry and commerce may prove to have great potentialities.

From a social point of view, as contrasted with art for art's sake, the problem of art, like that of religion and recreation, turns today on its service to man in his inner adjustment to an environment which shifts and changes with unexampled rapidity. Art appears to be one of the great forces which stand between maladjusted man and mental breakdown, bringing him comfort, serenity and joy.

The present administration has included art in its reconstruction program. This is educating the public to a practical knowledge of the subject which no one as yet can fully evaluate. The awakening national interest and the growing social importance of the arts in the life of the country centers attention upon the paradoxical question, *Is art one of the social arts?*

Perhaps the most satisfactory way to comment upon this question is to refer briefly to a few outstanding leaders of the country who have expressed opinions in regard to the values of art in our national consciousness. First of all I should like to quote in part from a resolution adopted at a meeting of official delegates, appointed by fifty-seven national organizations and representing a total membership of over five million American citizens. The resolution was presented at a meeting held in Chicago in connection with the convention of the National Education Association in 1933.

Our schools are facing serious problems. The cultural subjects, especially, are being attacked. There is urgent need for a declaration of faith that the arts are not optional luxuries for the few, but are essential for the complete living of the many.

Education today must concern itself with physical and mental health and with emotional, social and spiritual responses as well as with reasoning powers.

We, therefore, declare our faith in the arts. Curtailment in educational budgets must not be permitted to affect vitally the cultural subjects, especially music. Avocations as well as vocations must be provided for the sake of the present times and for the days of larger leisure which lie ahead.

Next I should like to refer to one of the books published in connection with the National Survey of Social Trends previously mentioned. The book is entitled *The Arts in American Life*.² It records the first attempt to study the arts as a whole from the social point of view as contrasted with the professional point of view. Nowhere will the modern art educator find a greater wealth of significant data upon which to center attention in making a study of the future art curriculum of the school. And nowhere can a better discussion be found in regard to the social significance of the arts.

The authors introduce their discussion with the statement that "we must think of the arts as being

vitaly influenced by the social pattern, as involving in most instances some form of social cooperation, and as running like golden threads through the social fabric." The book is concluded with the following statement: "Art is deep rooted in human life; it is today as nearly always in the past a most important factor in human behavior."

Charles H. Judd in discussing the psychology of the fine arts says, "Art should be recognized as a social institution because it is profoundly effective in establishing the unity of the emotional tone throughout the social group."

John Dewey makes the comment that "Art is no longer an intruder from without, but the clarified and intensified development of traits that belong to every normally complete experience."

The late Henry Suzzallo of the Carnegie Corporation for the Advancement of Teaching leaves with us a fine tribute to the arts:

It is quite unnecessary to argue the worth of art education with those who have experienced beauty fully. To them it is an important value in life, one by which the refinement of human existence is measured. If a large generosity of spirit be coupled with aesthetic appreciation, these persons would gladly give every child some training in the creation and appreciation of the quality of beauty. They believe in art training because they would add to the general enrichment of human life.

Dr. Charles Mayo is quoted in a recent magazine article on "How to Live" as follows:

In America we sped up our machinery of production so hard that we neglected the finer ways of living. Now we have to get back to them, not only for the good of our health, morals, and spiritual life, but for good solid economic reasons.

The only things we need to produce more of are the commodities that have to do with a better way of living, such as painting, sculpture, amateur theatrical and musical equipment, flowers, golf apparatus, sporting goods, and so on.

The famous doctor concludes his discussion with the following caution:

Too many men work until they drop, and never get to enjoy life. Every man should have an avocation. It might be geology or gardening or painting or astronomy or toolcraft or literature—anything to get the mind away from humdrum things to freshen it, and occupy spare time. . . . We ought to get together and sing and play musical instruments, and develop the capacity to entertain ourselves and each other. In that way is developed the precious faculty of creative self-expression.

In speaking of the need for incorporating beauty into daily life and into recreation, Mrs. Thomas A. Edison says, "All these are necessary for the mellowness of living. True recreation cannot be shunted outside of everyday life. Like a bright thread it must be woven through the work of our whole existence."

Darwin is quoted as having written, "It is an accursed evil to a man to become as absorbed in any subject as I am in mine. . . . If I had my life to live over again, I would make it a rule to read some poetry and listen to some music at least once a week."

Today we find in most large cities "Business Men's Art Clubs" which have been organized by the men themselves to afford an opportunity to satisfy the desire for self-expression. And so we see that the doctrine of the authorities quoted is already being put into effect in a general way. The schools through the cultural and creative subjects are greatly furthering this movement. Art, music and literature are the school subjects which offer the greatest opportunity to promote creative self-expression either in practical life activities or in recreation.

The only art educator I am going to quote in respect to the social significance of the Arts is the late Henry Turner Bailey. Dr. Bailey was a staunch advocate, throughout his entire life, of the social objective of all the arts in education. The following reference is typical:

In life there are three ineradicable and unsatiable hungers in the human spirit: one is for truth—for knowledge, another is for goodness, and the third is for beauty.

In this connection I should like to present a similar point of view from Harry Emerson Fosdick:

After you have discarded the terms "right and wrong" there remain two words equally compelling: the beautiful and the ugly. Whatever exalts personality is *beautiful*, whatever debases it is *ugly*. To live beautifully is more appealing to some than to live righteously.

We all agree, I am sure, that an individual is poorly educated who lacks appreciation of the beautiful. No one can acquire the full measure of satisfaction in life without the "joyous adventure of creative expression." Surely the arts in education have a large contribution to make in the social program of the present day with its emphasis upon worth while living and enjoyable and creative leisure activities.

The arts, when properly taught, make a definite contribution to the objectives for all education established by the North Central Association and the National Educational Association; namely, health, worthy home membership, refined tastes and the intelligent utilization of the products of art and industry, cultural citizenship and enriched living, community art and mutual welfare, wholesome use of leisure time, as well as vocational efficiency where training of this type can be included in the schools.

For many years education has been based upon the "three R's" of formal teaching: reading, 'riting and 'rithmetic. The social objective of education has added a fourth "R" which has been appropriately called the "R" of *right living*. Or we may think of modern education as being based upon "three C's": culture, character and citizenship. In either case we may claim that art is one of the social arts and that the *arts run like golden threads through the social fabric of the nation*.

¹ *Recent Social Trends in the United States*. Report of the President's Research Committee on Social Trends (New York: McGraw-Hill Book Company, Inc., 1933), I, liii-liv.

² Frederick P. Keppel and R. L. Duffus, *The Arts in American Life* (New York: McGraw-Hill Book Company, Inc., 1933), pp. 11 and 227.



MODERN FURNITURE FOR THEM

Roy Heeren has been designing and building apartment furniture ever since he was a student in Art Education at Wayne University in 1932. To date he has designed and built more than a hundred separate pieces which include many original solutions to old furnishing problems. He has more work than he can do in his present cramped quarters and with his present limitations of time, tools and equipment, though he is hoping some day to branch out in a more professional way. Nevertheless his present amateur standing is perhaps of more interest to the art minded than his future more professional one will be for he has demonstrated conclusively that fine furniture to fit contemporary needs can be made by anyone who has taste, energy and perseverance without much outlay as to tools, woods or workshop equipment.

He began to make furniture accidentally because he was faced with the problem of financing his last years at college and because several faculty members had spent fruitless hours trying to buy suitable modern furniture at local stores for a price which they could afford to pay. This was in 1932 when good modern furniture was fairly well known on the east and west coasts but before it had gained much attention elsewhere.

Mr. Heeren at this time had done little work in wood beyond the necessarily limited amount which the average bright boy does at home and in the Industrial Arts courses of the public schools. Yet he came from

a family which had produced fine craftsmen in other lines and he had acquired an active interest in modern trends in architecture and home furnishings during his college course as well as some contact with woods and wood tools and processes as a means of creative expression to supply real needs. And he had initiative and the capacity for sustained investigation and hard work which are characteristics of the fine craftsman.

His first pieces were book cases designed in interchangeable sections to hold books of widely varying sizes and shapes and to fit into definite wall spaces in an effective and space-saving way. They were built of inexpensive native woods of fine color and texture. Each board was chosen as carefully as if it were an end in itself and the work was done with the simplest, most ordinary hand tools in a cramped and pipe-filled corner of a bungalow basement. His pieces are still built with simple hand tools and are handmade throughout though in the past few years his brother, John, has become interested in the craft of furniture making and they have added a power circle-saw and a lathe and have improved their workshop a little. Mr. Heeren has always had the initiative to tackle whatever his buyers want. To date he has designed and made all sorts of furnishings, from lamps and picture frames and radio-book cases to dining room tables with benches or chairs; from filing cases for special materials to upholstered easy chairs and couches and beds and chests of drawers. There seems to be no end to his



Roy Heeren and some of the furniture built by him are shown at the right, including a reading lamp of wood, a coffee table, a chair and side table for books and accessories.

H SMALL APARTMENT

By JANE BETSEY WELLING

ingenuity nor to the kinds of special things which apartment dwellers need and which they can not find among the standardized furnishings in the stores.

Almost all of his early pieces were designed and built from thick boards of native red gum, birch and pine but later pieces have occasionally been made from plywood panels of American walnut and cherry when the taste of the purchaser demanded wood of these colors and grains and his purse could not stand the strain of solid boards in these rarer woods. In any case the construction is always obvious and strong and simple and the design is a three dimensional form of great dignity and stability.

The first finishes were of clear shellac and wax over the raw wood and were rubbed on by hand to develop the natural grain and color. Sometimes "rubbing oil" was used to intensify the rich hues of the woods.

Eventually, as the amount of work grew, the finishes were put on with a spray outfit using clear lacquer in a gloss or dull finish. This has made a very lasting and attractive finish so clear and bright that, when well rubbed, it brings out the original beauty of the wood and may be worked out either with a mat or glossy surface which holds up under harsh usage.

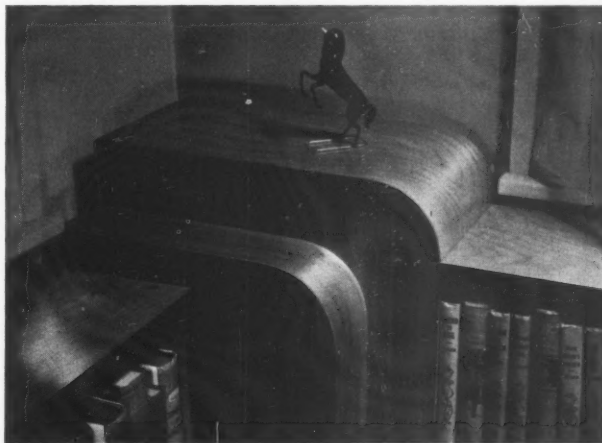
Each piece of furniture has been designed with the utmost care and attention to the characteristics and needs of the individual who is to use it, to the room into which it fits and to the purpose for which it is to be used. The style has always been a moderate

modern with special variations in woods, forms and finishes to suit individual variations in taste.

A study of the related fields of modern building and furnishing is a fascinating one, yet somehow we in the United States have lagged behind Europe in a realization of the possibilities which Louis Sullivan visioned as long ago as the Chicago World's Fair in 1893. And we have somehow been content to let his far more famed pupil, Frank Lloyd Wright, gain his fame and renown in Holland, Germany, Switzerland, France and even Japan before we seemed to realize that his ideas on home architecture and furnishing were just what we needed to understand and use in terms of our elaborate machine civilization. We have been so busy with skyscrapers that we have relaxed and allowed the small home builder and the apartment dweller to work out his problems in the only ways he knew—haphazard and out of date though we should have seen that they were. Even now art educators are slow to realize the lasting meanings of this Great Modern Movement and the names of our best industrial designers, Paul Frankl, Gilbert Rohde, Donald Deskey, Kem Weber, Russell Wright, Walter Dorwin Teague, Ruth Reeves, the Hoffmans, Egmont Arens and a dozen others and their works are scarcely ever mentioned in arts and crafts or pure design courses. The merchandizers in a frantic effort to make up for lost time and to give us something new and startlingly different are all too often offering us the glamour of the modernistic rather than the stability of true modern. We are at a turning of the ways and we must go on to realize that a great modern movement in the arts has been in process of creation around us for forty years. We must study it, comprehend it, and realize our identity in it in order to develop a taste in it to suit the needs of our times.

Such efforts are hopeful signs that the youth around us will and can assert itself in a modest way.

Below are shown ingeniously constructed bookcases of wood, for the corner of a small room





An Ancient Mexican Chest of carved wood from the estate of Marquiso Del Edo, Mexico

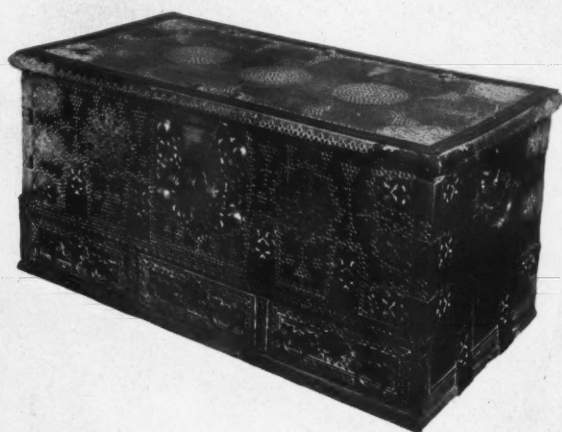
ROMANCE SURROUNDS OLIC

Romantic stories attach to some of the chests, stories suggestive of the colorful opulence of the East and redolent of the fascination of strange, far-off places and distant times. In some, there once reposed the rich trousseaux of countesses; some held the robes of the damoiselles of Japan; some the habits and cassocks of nuns and monks and others the vestments from ancient cathedrals.

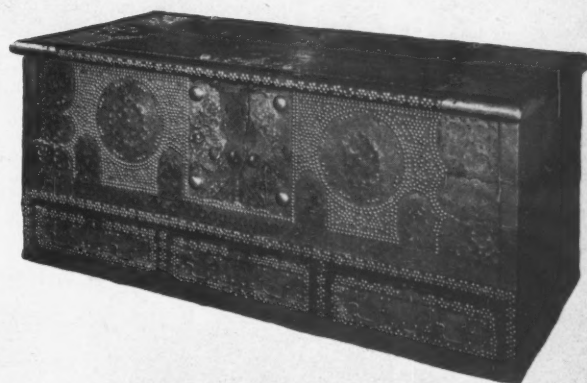
Each chest, filled with its historical store of costumes, constitutes a treasure for the student of design. In each lies the story of the development of style from earliest times and in many different lands. . . They tell the story of how styles came to be, of how the growth of civilization has affected them,—and this is a story rich in suggestion of the lives of the people who wore the costumes. From these treasures, new ideas may be born from the imaginations of youthful designers to make the clothes of tomorrow.

With one of the finest collection of athletic costumes outside a museum, it occurred to Miss Ethel Traphagen of New York, that each genre deserved its own particular repository. She therefore went on a quest of suitable coffer to store her treasures of clothes and jewels worn by the women of many parts of the world. The costumes of each locality now have chests representative in workmanship and style of that particular section. Among her collection of twenty-two there are early American chests for the clothes of that period; Shaker chests for the chaste, quaint dresses of the sect; beautiful Mexican chests to hold the richly colored native costumes and the artistically hand-wrought jewels. There are shown here an Arabian, a Lamu, a Korean, a Japanese and a Mexican chest, all of very rare design and workmanship.

An Arabian chest of teakwood, elaborately ornamented with copper handles, hasp, and brass padlock.



A large Lamu Chest of teakwood, ornamented with brass nails and corners, heavy hasp and handles.

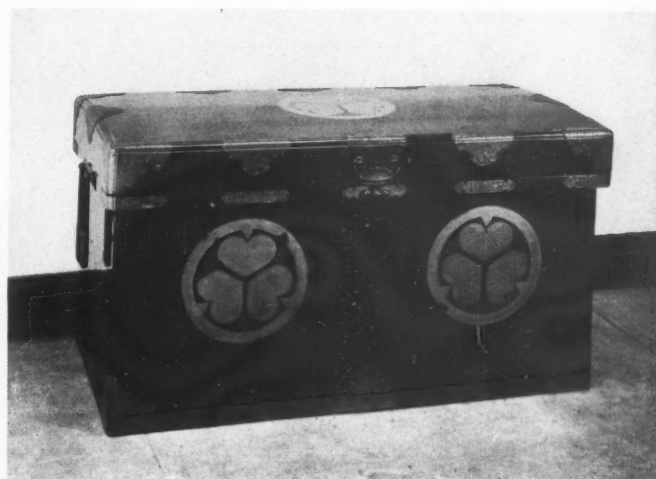


ICHEST S

An antique Korean jewelry case mounted with brass decorations in symbolic designs. It came from Seoul.



A black lacquered chest beautifully and characteristically decorated with five golden Tokugawa crests and three leaves of aoi or hollyhock. The three leaves with their pointed tops in juxtaposition form the mon or crest of the great Tokugawa Family. It was adapted from the two-leaved aoi crest of the venerable Kamo Shrine, in Kyoto, where from ancient days the ancestors of the Tokugawa worshipped.



FOR APRIL

A YOUNG AMERICAN WOODCARVER

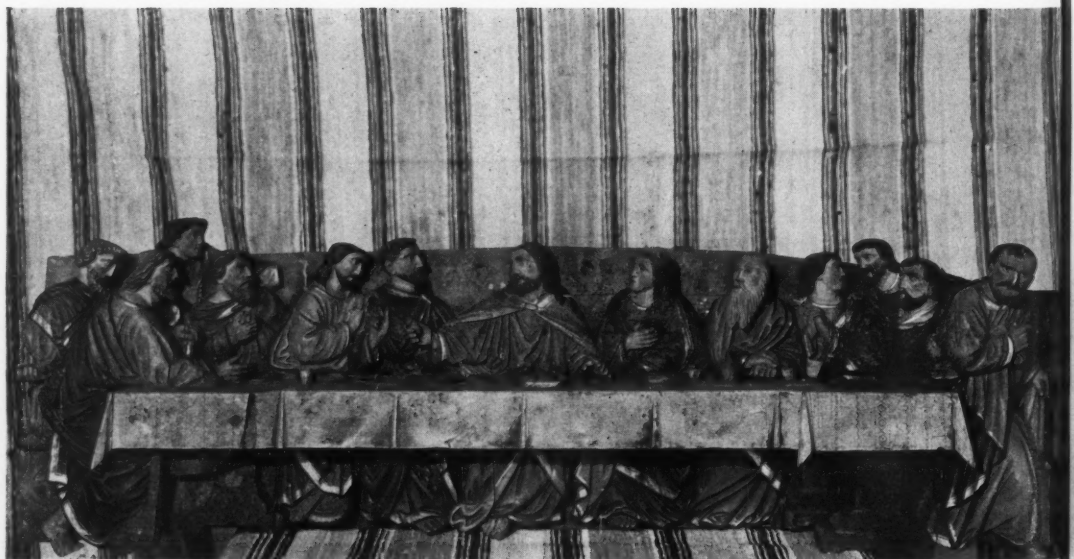
The young man at the left is one of the pupils in the W. P. A. art classes conducted in New York.



On the opposite page are shown quaint road signs, artistically carved in wood and produced at Brienz, Switzerland, the wood-carving capital in the Bernese Oberland. These signs are a new attraction in Switzerland. Such jolly signs inspire you to hike on in quest of the sight of another. Photographs by Maeder, Brienz.

FRENCH CANADA

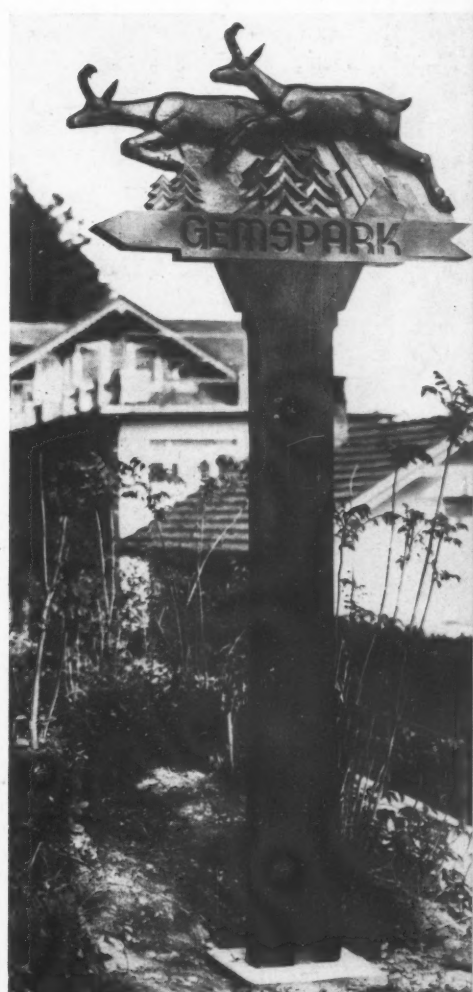
THE LAST SUPPER carved in wood by a French-Canadian craftsman. Behind the carving is a hand-woven textile from Canada.



WOOD CARVING IN SWITZERLAND

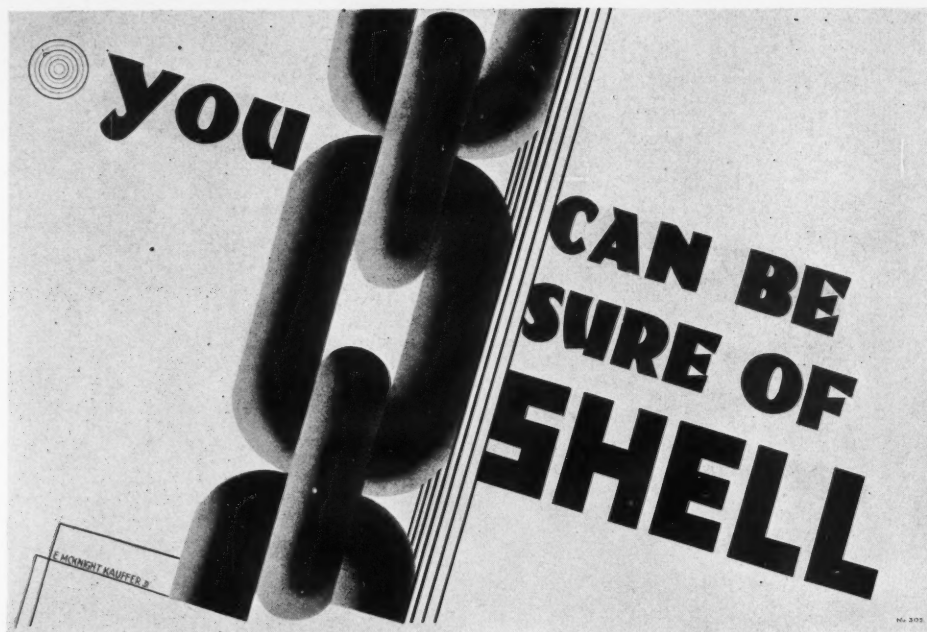


Accessories for smokers are elaborate sculpture in wood in the Bernese Oberland, Switzerland.



MODERN POSTERS

E. MCKNIGHT KAUFFER



E. McKnight Kauffer was represented at the Museum of Modern Art recently with eighty-five of his commercial posters in the exhibition. These range from a poster done in 1917 for a large department store, *Derry and Toms*, to a poster done in 1936 for the London Transport, *Special Areas Exhibition*, and includes posters for department stores, railways, museums, oil companies, airplanes, telephones, etc.

Edward McKnight Kauffer is an American artist who has had his greatest success in England. He now lives and works in London. He was born in Great Falls, Montana, in December, 1890. His childhood was spent in Evansville, Indiana, where he went to a public school only as far as the 8th grade. After that he joined a traveling theatre company as assistant scene painter and at 17 went to California with the late Frank Bacon of *Lightnin'* fame and worked on a ranch. Later he worked in Paul Elder's bookshop in San Francisco and went to night school in that city. In 1912 he was sent abroad for 18 months. On the way he stopped for six months at the Chicago Art Institute. From there he went to Munich for a few months and then to Paris where he worked in museums and sketch classes.

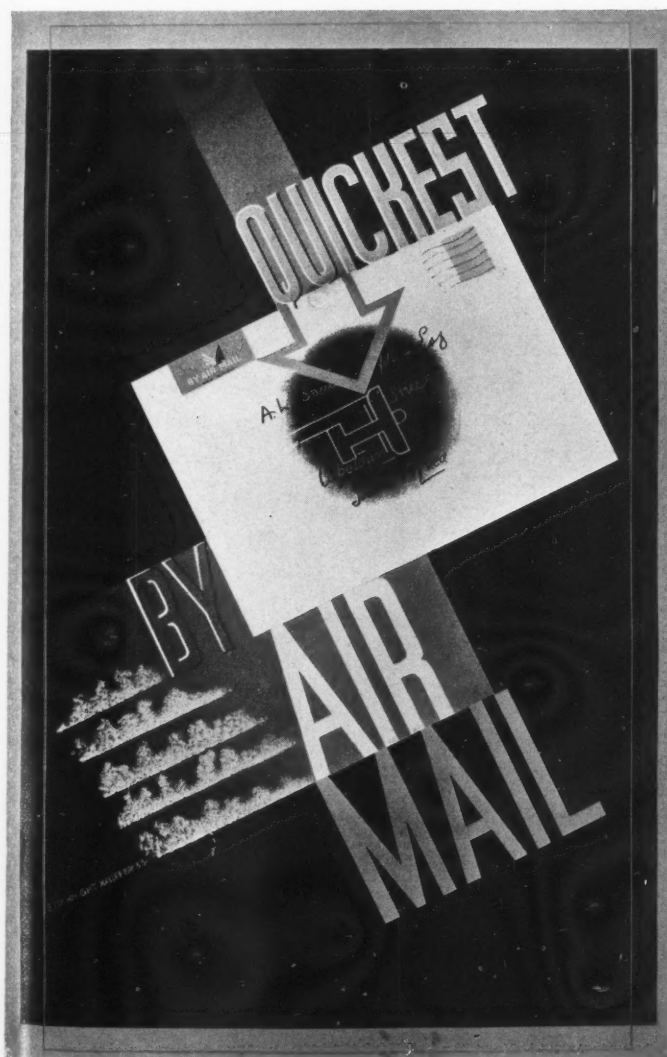
At the outbreak of the war he went to England, tried to enlist but was refused on account of his non-citizenship. In London his work as a painter was enthusiastically received. He did commercial posters on the side but continued also as a painter until 1921 when he turned his entire attention to poster work in advertising. Mr. Kauffer is a member of the Council for Art in Industry and a member of the Advisory Council for the Victoria and Albert Museum.

Aldous Huxley says: "Most advertising artists spend their time elaborating symbols that stand for something different from the commodity they are advertising. Soap and refrigerators, scent and automobiles, stockings, holiday resorts, sanitary plumbing and a thousand other articles are advertised by means of representations of young females disporting themselves in opulent surroundings. Sex and money—these would seem to be the two main interests of civilised human beings. That is why even aperients and engineering jobs have to be advertised in terms of some symbol of wealth or eroticism. McKnight Kauffer is also a symbolist; but the symbols with which he deals are not symbols of something else; they stand for the particular things which are at the moment under consideration. Thus, forms symbolical of mechanical power are used to advertise powerful machines; forms symbolical of space, loneliness and distance to advertise a holiday resort where prospects are wide and houses few, and so on.

"In this matter McKnight Kauffer reveals his affinity with all artists who have ever aimed at expressiveness through simplification, distortion and transposition, and especially with the Post-Impressionists and Cubists. The aim is the same: to render the facts of nature in such a way that the rendering shall be, not a copy, but a simplified, formalized and more expressive symbol of the things represented. The aim is common to many of the most interesting and significant of contemporary artists. It is McKnight Kauffer's distinction that he was among the first, as he still remains among the best, of the interesting and significant contemporary artists to apply these principles to the design of advertisements."



The simplicity, the directness and lucidity of Mr. Kauffer's posters can be seen immediately in the illustrations which are shown here through the courtesy of the Museum of Modern Art in New York City.





AFTER THE NIGHT SHIFT

A LINOLEUM PRINT

By LOUISA KOWALCZEWSKI

The life in and around Detroit furnished the subject matter for this design which was made in the College of Liberal Arts of Wayne University in the class of Miss Henrietta Lang.



AN EARLY MORNING CATCH

A LINOLEUM PRINT

By JEAN REITHARD

Early morning at Belle Isle, near Detroit; men getting small catches of fish. That was the subject matter for the print above, made in the College of Liberal Arts, Wayne University, in the class of Miss Henrietta Lang.

FATHER JOHN • AFRICAN • IRIQUOIS INDIAN



HE GOLDEN MASK USED SYMBOLICALLY • MEDICINEMAN • MALAY • JAPANESE DEMON

DRAMA OF THE MASK

By WALTER C. TROUT
SUPERVISOR OF ART,
YORK, PENNSYLVANIA

The masks shown above were made by pupils of the Hannah Penn Junior High School of York, Pennsylvania. The mask shown below is a Spanish lady, made by Oliver Messel.



You appreciate the Mask in drama—do you perceive the drama of the Mask? An ever-changing drama as old as savagery, as modern as today; the world for its stage; all races in its cast; all emotions portrayed!

Such is the drama of the Mask. Few are the forms of human expression that rival it in age, variety and world-wide use.

The use of the Mask as an art project has long been appreciated by art students, because it involves many art values, including modeling, design, color and creative expression. In our secondary schools the art departments are often asked to present dramas. Why not follow this art project with a drama portraying the history and use of the Mask?

The following mask was created in the art department of the Hannah Penn Junior High School of York, Pennsylvania, and presented in an assembly program of about thirty minutes duration. The mask could be presented with or without changes, to groups in senior high schools and colleges. Suggestions of

additional material to lengthen the mask together with sources for research and hints on mask creation will follow the mask or drama given below.

Curtains part slowly revealing a large decorative Mask—a symbol for all masks, hung against a dark curtain. The introduction to be given by a concealed speaker, while a spot light is thrown on the large gold mask of an old man representing age and wisdom.)

The Mask speaks—(slowly)—

1.

I am the Mask!
I am the Mask!
Strange is my history,
Symbol of mystery—
In the dim past.

2.

Long Mystic reign
O'er world domain.
Fanciful faces shone,
Ivory, wood and stone—
Few now remain.

3.

Seen, yet unseen,
'Neath Mask concealed,
Lost in the human form
Mystical powers are born—
Souls are revealed.

4.

Weird fire-lit dance,
Tom toms and chants
Trying the gods to please,
Or anger to appease—
Trusting in chance.

5.

Let others tell
Without delay
More of my history,
Drama and revelry—
On with the play!

(The curtains close, and one by one five characters in mask and appropriate costume, appear in front of the closed curtains. They represent the five races of men, who portray the mask in a religious interpretation.)

Egyptian Mask—

Forty centuries ago I was placed on the mummy case of an Egyptian prince. My silver Mask carries the image of his face. Some day his spirit will return to the body I guard. At that time my long watch will be ended. Until then, I shall keep my vigil.

The Malay Mask—

The brown men of Java like their brothers of other primitive races, stand in awe of the great mystery of life and death. They try to win favor of the gods and appease their anger. In the disguise of the Mask, we appeal to the spirits; give us food, shield us from evil, make us strong.

The African Mask—

An African Mask am I. Our peculiar masks vary from natural to abstract design. They are made of many kinds of materials—wood, ivory, clay, cloth and skins; used for many purposes, war, hunting, funerals

and religious rituals. Today our Masks are eagerly sought by collectors.

The Japanese Mask—

The yellow race has used masks for centuries, a mask drama called the "No" has been used since the fifteenth century. I am a demon mask, I stand guard at the temple gate and glare and leer at all evil spirits to frighten them away.

The Indian Mask—

I am a member of the Iroquois tribe of Indians. My face was made hideous to frighten away the monster demons who troubled our people. Indian Masks differ greatly in different tribes. The Medicine Man of the tribes wore masks for special ceremonies during sickness, famine and drought. Behold he is here!

(While the five masked characters are speaking, a campfire scene is arranged for an Indian dance, led by a masked Medicine Man. Tom toms are beaten off stage slowly at first and increasing in speed as the dancers become more agitated. The curtain parts as the Indian character introduces the scene.)

(Following the savage dance a masked character, with colorful costume and headdress, appears in front of the closed curtains representing drama.)

The Theatrical Mask—

The theatrical mask is used in drama. It is very old. Nobody knows when it was first invented, but it was used in open-air theatres of Greece long before the Christian era. Its use continued down through the Roman period, and Middle Ages to the present time, where it is enjoying a unique revival. All drama may be divided into two groups—Comedy and Tragedy. The Grecian Masks carried expressions typical of the actor, with large mouthpieces containing a metal device to carry the voice to a large audience. Let us listen to what Tragedy and Comedy have to say to us.

(The curtains part revealing comedy and tragedy in Grecian Masks and costume, standing near Grecian columns. Each advances a few steps when he speaks.)

Tragedy—

Tragedy am I! The loftiest form of drama—grave and dignified. I stir the hearts of men with fear and pity. My characters fall victim to Man's evil devices: Hate, Lust, Greed, Malice and Revenge. I hold the mirror to the drama of life and reflect its follies, miseries and illusions. All life is a tragedy! Men will barter honor for gold; betray a trust for glamor of acclaim; shed blood for spoils and power; sacrifice those who save them. In the end man destroys civilization centuries in the making. History is a record of the rise and fall of nations. Nature, as if in compassion, covers the ruins with a shroud of drifting sand. On the world stage, the tragedy goes on!

Comedy—

I am Comedy. I dry the tears of distress, place a song in the heart, laughter on the lips. With wit and mirth and dance, I win the crowds! Why should not life be filled with joy—the joy of triumph? I am not blind to the sins and sorrows of the world; but I would face the light. They do me wrong who say, I am but a jesting reveler. My characters often struggle as in tragedy, but in the end they win—Masters of their fate. They seek wisdom, virtue and truth, know the

illusion of wealth, pomp and acclaim; believe Right is Might; Hope greater than Despair; Faith stronger than Doubt; and Love the crowning virtue of them all. I represent the triumphant life. I am comedy!

(When these two characters have spoken the curtains are closed and a character representing Revelry, in half-mask and costume of a jester, appears in front of the closed curtains. As reference is made to each day or season when the mask is worn, a character or group appears. About twenty characters—all in mask—were used in the original presentation of the play. A mummer's parade, Mardi Gras character "Feather John" of the Carnival, Hallowe'en group and Santa Claus. More or fewer characters may be used.)

Revelry speaks—

We are the group of revelers with the mask, who during certain seasons of the year, make merry with mimicry, jest and dance. We rule at festivals and parades. The law winks at our impish pranks and laughter greets our comic faces. In many of our cities the New Year is ushered in with Mummers' parades—Masks, costumes and decorated floats.

On Shrove Tuesday before Lent, festivals or carnivals of merry-making are observed in many parts of Europe. "Feather John" represents a typical character of one of these carnivals.

The Mardi Gras of New Orleans held on the same date is European in origin. Mardi Gras is a French name meaning "Fat Tuesday" before the lean days of Lent. Among the revelers one often sees these grotesque figures above the crowd.

Hallowe'en is the most widely observed of all masked seasons in America. Derived from pagan celebrations among old Druids, this celebration needs no description here.

The story of the Mask would be incomplete without mention of the domino or half Mask used at masked balls. Before the hour of twelve ends the dance, let us catch a glimpse of the stately minuet dance in Mask.

(While the group of revelers appear in front of the curtain, a group of characters in Colonial dress and half mask take position for a Minuet dance, which is in progress as the curtains part. They dance until the chimes strike the hour of twelve. At that time they remove masks and face the large symbolic mask, as the hidden speaker for the mask gives the conclusion.)

The Mask speaks—

The hour has come, another day begun.
The dance may end, but time moves on;
And so I watch with understanding eye,
The ever changing race of men go by.
A few short steps in this eternal throng,
As shadows on the dial of time—then gone.
And so is your brief day; but I live on.
I speak your thoughts, and in my changing face
You see the moods of all the human race,
Religious rites in days of savagery, through dance,
The drama, art and revelry.
My life is not restricted to the past.
The human race will ALWAYS wear THE MASK.

The following sources of information about Masks will be helpful: "Masks", Herbert Kniffin, and "Theater Art" by Victor D'Amico, both published by Manual Arts Press, Peoria, Illinois. "Marionettes, Masks and

Shadows" by Winifred H. Mills and Louise M. Dunn, published by Doubleday Doran and Company, Inc. "African Negro Art," edited by James Sweeney, published by W. W. Norton & Company, Inc., New York. "Design" and "School Arts" magazines.

If the Mask is desired longer, it could be lengthened in several ways. The number of characters in the primitive group may be increased, as masks of tribes within the same race differ greatly. The Iroquois masks have no resemblance to those of the Northwest Indians, etc. The drama group may be augmented by adding a short Greek drama in Mask or a Medieval drama. The revelry group could appear without a narrator, with each character or group speaking its part.

Suggestions with respect to a few unusual features in mask construction may be worthy of mention. One can easily secure information on mask making, but I have in mind a few steps which the writer used that may, or may not, be original—at least the writer used them without securing information from others. The large mouthpieces of the Comedy and Tragedy Masks were covered with wire screen and painted black. They were fastened to the mask by means of gesso. The screen concealed the moving lips and chin of the speaker without impeding the voice.

The colorful headdress of the "Theatrical Mask" was made dazzling by pressing glass jewels in beds of gesso. Some of the lines in relief were secured by placing covered electric wire under the top layer of paper.

Blocks of wood were covered with clay to save modeling material. Small blocks of wood placed against the mask and covered with paper layers at the same time the mask was built, made that part firm yet not heavy and secured desirable forms for beards teeth, ears, etc. Cardboard was used in the same way.

The masks were painted in enamel, oil colors, and show card colors. Some of the show card masks were covered with shellac or floor wax.





MASKS BY
JR. HIGH
SCHOOL
PUPILS OF
DES MOINES,
IOWA. MISS
ROENA
CLEMENT,
TEACHER

LIFE
MASKS

JUNE STARK • MARY J. WILKINS • SHIRLEY STEELSMITH • KATE SMITH



CHARACTER
MASKS

MARY J. WILKINS, CLEOPATRA • SHIRLEY STEELSMITH, SHYLOCK • JACK NELSON, SIMPLE SIMON

THE DESIGN



Modern stage technique and stage lighting have brought some rather technical complications in the fundamentals of stage make-up. This condition exists particularly on the stages of our modern high schools, colleges, little theaters and dramatic clubs because of the modern trend of stage lighting with its many floods, floats, spots, borders and foots which are designed to eliminate shadows from the stage. There is a resulting flatness of the faces of the actors which can only be overcome by using certain stage make-up colors on certain parts of the face to achieve shape, color and character.

It is true that make-up may somewhat alter the color of the skin but that is not its principal function. Seen at a reasonable distance in a theater, the basic color provides the tone while the shading, lines, wrinkles and high lights produce the form. It is not the purpose of make-up to mask or conceal expression but rather make-up should accentuate, assist and build up character.

The very first necessity in the process of good stage make-up is theatrical cold cream. This must be very fine textured cold cream especially manufactured for the application and removal of make-up. There are many dependable brands of international reputation on the market today and we can particularly recommend Steins Alpine as one of the best.

Spread a small quantity of cold cream on the face and gently massage this into the skin. With a soft towel, cheese cloth or some make-up removing tissue remove the surplus cream until the face presents a smooth, greaseless surface. If you leave too much cold cream on the face, it will have a tendency to be shiny and the colors will not blend smoothly. As we have explained above cold cream is the first necessity in a good stage make-up and it also is the last necessity. Make-up is removed by massaging the face with cold cream which is a solvent for grease paint and by wiping the face with a soft cloth or removing tissue. It is very easily and quickly removed.

After the face has been properly prepared with cold cream, our next step is to apply the base foundation which is commonly called grease paint. Under ordinary conditions you should choose a shade of grease paint slightly deeper than the coloring of the skin of the character you are going to make up. For example, if you wish to make up a straight juvenile of healthy outdoor color, you should choose a deeper juvenile grease paint. Mark the face by making several strokes across the forehead with the grease paint, down each cheek, across the upper lip, under the chin and on each side of the neck. With your fingertips, spread the grease paint smoothly. This is very important for a poorly blended foundation will ruin any make-up. Do not apply any grease paint over the eyes, eye lids or lips.

Our next consideration is the application of moist rouge. This product usually comes in three shades. A light moist rouge for children and blonds, a medium moist rouge for brunettes, young men and middle aged men and a dark moist rouge for older characters both male and female. The accompanying sketches show the placement of rouge according to the type of face.

Oval

Round

Long.

Be very careful to blend the rouge, particularly the outside edges so that it will fade imperceptibly into the grease paint foundation.

Now we are ready to shade and line the eyes. The choice of color depends upon the character. For a blond, we would recommend light brown, medium blue or blue green, for a blond male, light brown or purple. If the character is a brunette we would use dark brown or dark blue; if a male brunette, dark brown or dark crimson. Draw a line with a make-up stomp, the point of which has been rolled in the lining color close to the

NO F MAKE - UP

By NORWOOD ENGLE

cal com- per and lower lashes and blend same into the foundation as shown in sketch 4. If
larly one ere is more than the normal distance between the eyes, you can normalize it by apply-
ubs be g eye shadows to the inner portion of the eye sockets (sketch 5). If the eyes are too
border- use together, extend the upper and lower shadows outward (sketch 6).

For a straight make-up, it is merely necessary to define the nose through highlight
d shadow. If you shade the side of the nose with a darker grease paint than your
undation, you will get a result as our sketch 8 and we contrast the same face without
e highlight in sketch 7.

Basically we have now completed the principal steps of a straight make-up and are
ow ready to apply the stage powder. You must of course choose a stage powder to
atch or harmonize with the grease paint you have used. Apply the powder generously
ith a soft powder puff by patting it on; never by rubbing. Remove the surplus powder
ith a soft powder brush and you will have a smooth, dry complexion.

With a soft brown or black eye brow pencil, retouch the eye lines and eye brows.
he eye brows should be arched parallel to the eyelid and extended beyond the outer
rner. This is also the proper time to bead the eye lashes with mascara at least for
male characters. In the accompanying sketches 9 and 10 you will see how the eyebrow
encil is used.

Well defined lips in proportion to the face are particularly desirable for the actor.
t blend prevent a rouge line when the mouth is open, always rouge the inside of the lips. For
a goods we suggest light, medium or dark moist rouge again depending on the character or
ne facepe. Some people prefer regular lip sticks which come in the same shades and work
a soft as effectively. If the lower lip is heavier than the upper, build up the upper lip by
tending the rouge line (sketch 11) or narrow the lower lip by extending the founda-
on grease paint to cover (sketch 12).

To give the final touch to a straight make-up apply dry rouge to the cheeks. We
e skinould recommend color eighteen which is a rather deep shade as the best all round
up ility color. Dry rouge can be applied with a powder puff; however, for best results.
greaseu should use a rabbit's paw. If you get too much rouge on the face, it can be toned
greaseown with a little powder.

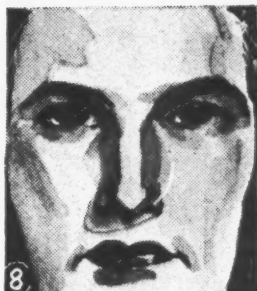
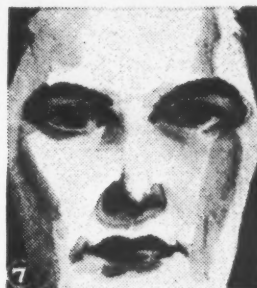
Your make-up is now complete with the exception of neck, arms, hands or any part
the body that may be exposed. We would suggest liquid powder for these parts in
shade that will blend harmoniously with the base grease paint used.

We can not overemphasize the importance of a make-up rehearsal on a completely
ghted stage so that the director or some experienced person may view the performers
rom different parts of the theater.

We have been asked many times "What constitutes an inexpensive practical make-up
it for the average performer?" That, of course, is a difficult question to answer. We
ould suggest a box of cold cream, at least three shades of grease paint, four or five
ning pencils, moist rouge, eyebrow pencil, at least two shades of stage powder, powder
uffs, powder brush and dry rouge.

Next month we will continue the subject of how to make-up; discussing character
ake-ups, making of moustaches and beards and the use of spirit gum, tooth wax and
d use ose putty.

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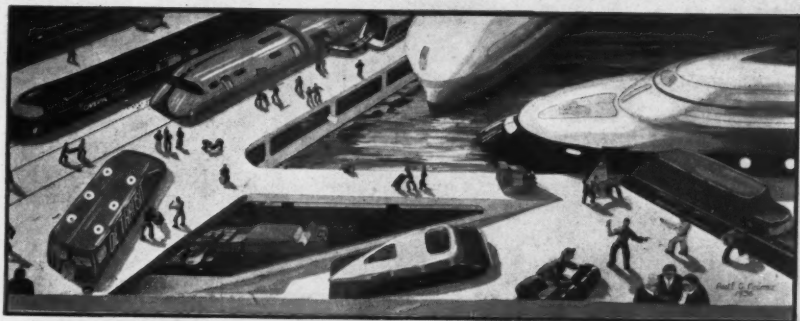




Three Murals by pupils of Elizabeth A. Franklin, George Rogers Clark High School, Hammond, Indiana

Murals by
Iverson

MOVEMENT YOUTH AND PLAY SPIRIT XP



Murals by pupils of Rachel L. Skinner
Riverside High School, Milwaukee.

EXPRESSED IN HIGH SCHOOL MURALS

"Try to create a truthful chalk picture of yourself doing something which interests you greatly!" The result of this assignment, made by a group of Toledo Junior High School students, was a real revelation.



FOUR CHALK

PRODUCED BY TWELVE TO FOURTEEN YEARS.

The young artist vigorously portrayed scenes intimately known to him. Unexpected and interesting flares of individuality cropped out. A design quality developed, difficult to judge by traditional rules, but certainly most original.

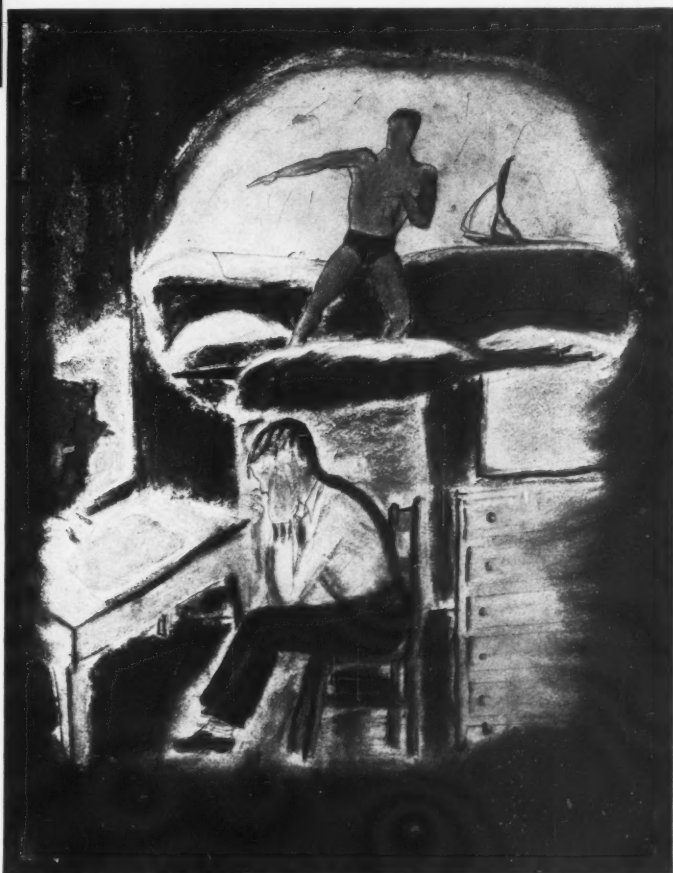


"In the Big Chair", "Day Dreams", "My Favorite Movies", "My Study Corner"—the four chalk drawings reproduced here, typify the child's intense special interest, with himself as the dramatic center.

PICTURES

IN YES. ROBINSON JR. HIGH SCHOOL, TOLEDO

In his effort to produce a satisfactory idea of himself, he becomes critical of his limitations and eager to learn better technique. His attempts reveal much of value regarding his inner self and social background.



FIRST GRADER R

1



2



3



4



What the materials do to the child is important, not what the child does to the material. In art education the child is the center, materials have taken a back seat.

The first concern is the environment. It must be one where there is opportunity for creation and independent thinking and where the child's own feelings can come forth abundantly. Such a setting is essential as a guarantee that art work does not become an end in itself but a means to real child development.

The viewpoint that the teacher should give materials to the children and then let them go unguided has become prevalent and has grown to an alarming extent. It is alarming because such an attitude may lead to the complete annihilation of creative ideas. Guidance in art is essential. Guidance does not mean doing the child's work for him. Neither does it mean giving him narrow and confining rules in drawing. Rather should he be acquainted with a few broad general principles which can serve him and his teacher as guide posts along the way. This use of art principles in evaluating children's work insures the continuous development which is the chief aim. Without the use of these principles the child may reach a creative plateau and the significant changes necessary for development do not take place.

The first three or four years of school life children draw and paint joyfully, without doubts or fears. It is at this stage, when the child is unafraid of adult standards in drawing, that creative power must be

1. Third week: From the beginning of school the child is often unacquainted and a little afraid of his materials. Experience with materials is needed. By the third week, however, the child who made this drawing had lost all fear. There is a marked freedom and use of light and dark masses.

2. Sixth week: There is improvement in the use of color and good spacing but still no realism.

3. Tenth week: A boy can be clearly distinguished in the picture. The composition is passable as is the color. The action is noteworthy.

4. Twelfth week: A lively composition in bright colors is now made. It shows originality of idea.

DRAWINGS

EVADNA KRAUS PERRY
Art Supervisor, Orange
County, California

awakened. If developed to its fullest here the whole outlook of life is influenced and especially is this influence needed when these children reach the upper grades where doubts assail them and they are apt to affect a form of sophistication.

The accompanying drawings were done by a child who had never been in school before. They show his development through the first grade. The comments under each indicate the basis for evaluations and suggestions to the child. The continued satisfaction in expression of his ideas and a growth both in ideas and expression are evident in the pictures and necessarily follow constructive suggestions and encouragement. Suggestions are never made relative to the technique of drawing. Art principles and feeling expressed by the child are important.

How much better for a child to develop in this way than to start him off the first day by drawing around and coloring in a circle. If he is ever helpless in art it is because there has been no real development. He may become very efficient drawing around and coloring circles and other objects to the satisfaction of the most exacting adult but when it comes to doing anything with meaning he is like a lame man without his crutches, entirely helpless.

Children's work with clay, wood, cloth and other materials will show the same kind of development. Wherever one sees too nicely built furniture or too precisely drawn pictures, beware, the teacher's finger has gone too deep into the pie, retarding growth.

5. Nineteenth week: Action and feeling still characterize the drawings. The color and drawing of the cow meet the child, not adult, standards.

6. Twenty-second week: Continued improvement in expressing action and giving a definite feeling is evident in this picture of the boy leading a cow. The balance and rhythm are noteworthy.

7. Twenty-eighth week: There is not so much action shown but experimentation of drawing objects in fore and background and in front of other objects. An important step in the child's progress.

8. Thirty-third week: A distinct feeling for composition, action, perspective and color is expressed.



5



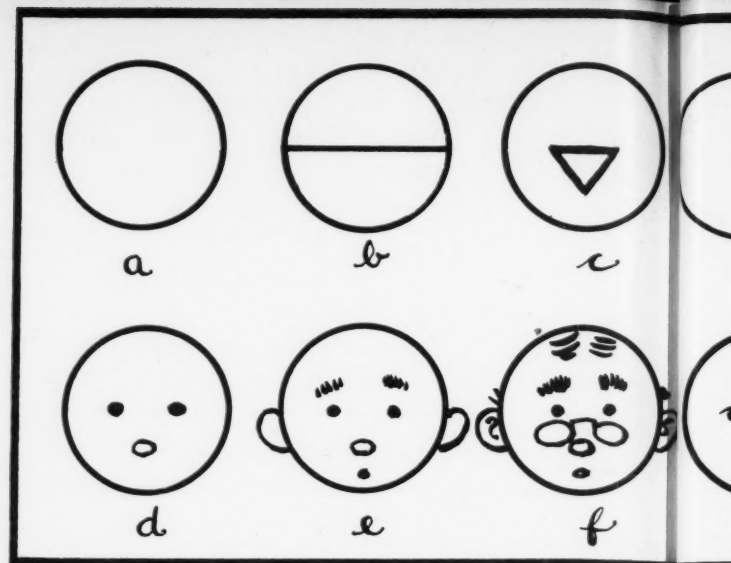
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THE ART IN CARICATE

At the close of last month's article we mentioned that we would deal again with the head in this issue.

We have reprinted here two rather academic heads to substantiate our theory of the general dimensions of the head.

The little pen and ink sketches are charts, showing the progressive way to construct a head front view. You see, it is quite simple, once you have established in your mind the fundamental dimensions.

In drawing a full face view of a subject, you start much the same as when drawing a side view, by first drawing a circle, (a), then cut it across the middle, as in illustration (b). Next, you construct a small inverted equilateral triangle, using the intersecting line you drew in step (b) as a base.

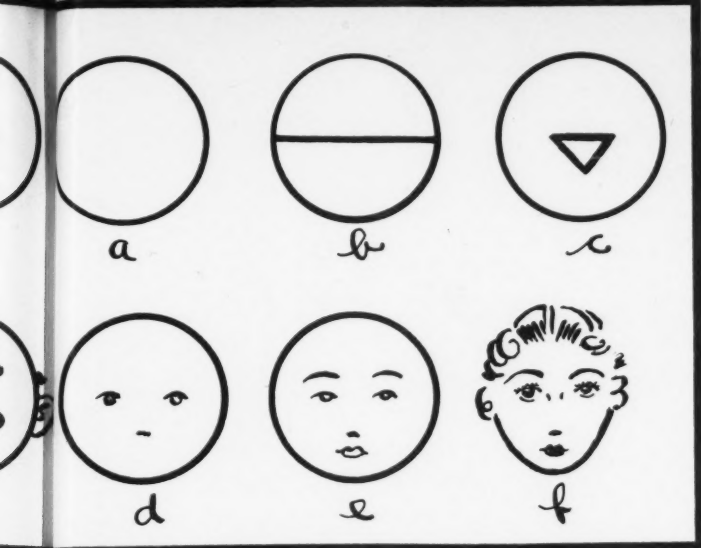
You have now established the most important dimensions of full face construction. Your next step is to convert the three corners of the triangle into eyes and nose, as in sketch (c). The ears, which start at about the intersecting line, and are about as long as the distance between the eyes and tip of the nose, are drawn in now, along with the eyes, nose and mouth.

The finish, of course, is the last step, which consists of putting in the final details—such as hair, glasses, etc. The drawing of the female head is much the same as that of the male, the slight difference being in the last step.

Observe how this theory works out in the large wash heads at the top of the pages. The triangle of which I speak is not always equilateral. Some characters have exceptionally long noses and others, like children, have very short ones.

Always, when one advances a theory on art there can be no dyed-in-the-wool rules. The thoughts advanced are merely generalizations, and are subject to





ATE AND CARTOONING

By JAMIE MATCHET

change with varying conditions. The two wash cartoons in the lower corners of the pages illustrate the importance of having a thorough knowledge of the head for drawing good cartoons.

I cannot over emphasize the importance of this. So utilize your spare time by making little sketches of heads and expressions. An interesting point that should be mentioned here is the feeling which one should try to embody in one's drawings—"character should not look like somebody but rather feel like somebody looks," savvy?

Up to this time we have concentrated our technical efforts on pen and ink, which is perhaps the most popular medium and is used almost exclusively in newspaper work. Nevertheless I believe that wash drawings are coming into vogue, especially for comics, such as those used in the more popular magazines.

Wash, as you know, is nothing more than black water color paint applied in rather weak washes in order to build up solid construction and composition. It derives its technical name from the method of application mentioned above.

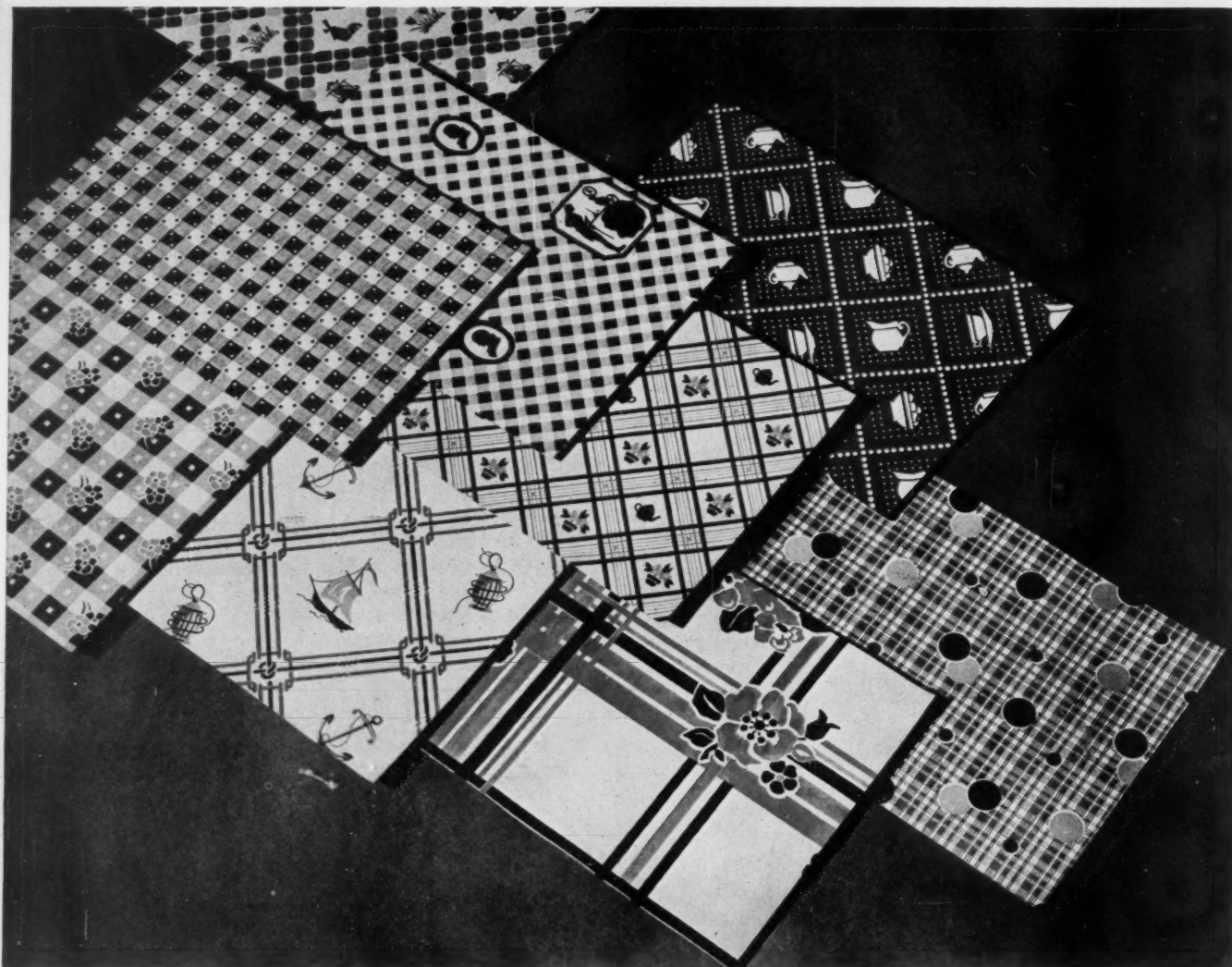
To encourage you to try this medium I will mention some of its advantages: it is easily applied, can be erased, (even washed off—to do this, place drawing under cold water faucet), it can be combined with opaque colors, charcoal or ink.

Get yourself a small block of Prang water color (black) and some medium weight Strathmore paper and begin. You will enjoy working in this medium.

Remember, as I have said before, practice is most essential to progress. No matter how crude your drawings are at first, they will improve with practice.

Next month we will take up expression again, and the use of opaque water colors.





TRADITION:

The companies to whom this month's design will be submitted, in spite of their conservative background, are open to suggestion.

PRODUCTION:

Prepare your decorations in the colors you think best suited to them, favoring elementary color harmonies. Do not render objects such as fruits, etc., unless you do it with a stipple technic suitable for ink etchings.

MARKET:

The product you are designing this month is to be sold on the broadest of all markets. Remember, the G. M. C. has not really accepted the modern interpretation of design.

SPECIFICATIONS:

Drawings are to be made 9 inches square. They may be subdivided into smaller units of design, such as 3-in. squares or four 4½-in. squares. They should be mounted on a heavy stock of paper 10-in. square and, mailed flat, postpaid, with return postage enclosed. Print your name plainly on the back of each design and enclose a check or money order for \$1.00 to cover the cost of personal sales representation and criticism of your design. Do not submit more than four designs.

MARKETING YOUR DESIGN ABILITY

Mon Ami:

Thank you for your enthusiastic letter pertaining to our new design brokerage and criticism department. We are glad to know that you, like many others, are going to take advantage of this service. You are perfectly right in calling to my attention that we failed to set a deadline for last month's problem. It was an oversight on my part and I offer my apologies—right now. Hereafter I will try to be more careful.

The deadline for problem No. 1 is Saturday, May 1. All designs to be submitted for last month's problem should reach the DESIGN office not later than Saturday, May 1.

For your general information the deadline for sub-



mission on all design problems will be sixty days after publication—i.e., the April problem (No. 2) is to be received by the DESIGN office not later than Tuesday, June 1. The May design problem should reach the office not later than July 1, etc.

I am going to outline the procedure I would follow if I were submitting designs for problem No. 1.

First, I'd read over last month's problem and try to absorb the facts about the tradition, production, and market. Then I would look through the popular magazines that show gifts of this nature and perhaps go through my local department store looking at similar ones. I would do this, NOT with the idea of copying something I'd seen, but rather to grasp the mood, or feeling of the things that make up the contemporary market to which I am trying to sell.

After doing this I would wait perhaps a day before starting my work so as to forget the details of what I had seen, but still retain the mood.

Concerning the mechanical end of the design I would cut out a disk eight and one-half inches, and one seven inches, and trace around them making six or seven copies. Then I would rough in a sketch on each of the copies in pencil, and then work out the color arrangement. After doing this, it would not be difficult to eliminate the undesirable ones and decide which ones are good enough to be finished. Keep in mind that people who create some of our outstanding designs,

work with mediums that you are working with—paper, pencil, tempera, and water colors.

When I sit down to my board to work it has often come to mind that a designer is like a radio receiving set; trying to tune in on the millions of unexploited ideas. In the realm of that imagination there exist literally millions of new ideas, new developments and the like. Try to tune in; why don't you. It is not always easy but these ideas are available and are yours, yours for the trying.

I think you will find this month's problem just as interesting as was last month's. It is design problem No. 2. The designs are to be made nine inches square, the whole of which may be treated as one motif or di-

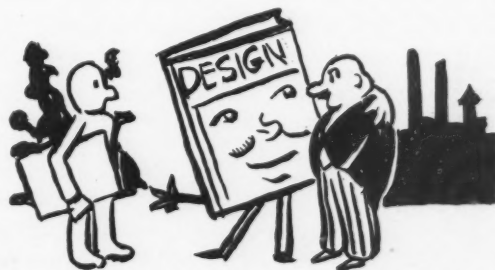


vided into smaller motifs such as nine three square inch motifs or four four and one-half square inch motifs, etc. The decorations are to be used on printed oil cloth, samples of which you can see in the illustration on the opposite page or in your local five-and-ten cent store.

As you gather from the above, the market to be catered to is the G. M. C. (Great Middle Class). This should have a definite bearing on the kind of work you submit. Keep your color harmonies simple and confine them to three or four colors (not counting the background.)

Remember what we have said before—consider tradition, production and market before you start to make up your designs. Also keep in mind that neatness is a great virtue. Lots of luck to you—and Cherio.

P. G.



WHAT DO YOU SEE?

Continued from page 3

your automobile away from the crowded highways to view the birth of spring in a quiet country-side? Have you seen barren trees unfold in regal splendor as they gain the freshness and vitality of new life? Nature, indeed, is a source of unbounded ecstasy for those who will but foster a consciousness to the life of the earth and an awareness of the scenic beauty of the out-of-doors.

The demands of diverse cultures require that members and their respective belongings be housed within dwellings conforming to a generally accepted standard. Can you, my reader, visualize the abode in which you spend a large portion of your life? What features distinguish the appearance of your residence from that of your neighbors? Can it be possible that you have never stopped to look at the structures? What organization of furnishings contribute to a harmony of relationships which either make or break the "personality of your home" or that of your acquaintances? Is it conceivable that you might be one of those many individuals sinning against sight; an individual to whom things are familiar but never entirely seen?

If your own dwelling is foreign to you, it is reasonable to assume that the characteristics which are revolutionizing architectural forms are passing you unaware. Unless, of course, certain buildings by their unfamiliarity compel you to notice their diversity from the common rather than their desirable structural elements. A desire to see traditional or historic types of architecture in relation to modern American styling will reveal an abundant and engaging source of exploration.

The cultivation of appreciative receptivity in regard to production which have been arranged for public amusement will disclose a wealth of heretofore unobserved features. Whereas the story element of a motion picture or stage creation has engaged your undivided attention, a realization of contributing factors will cause literary interest to merge with an enjoyment of plastic and aesthetic qualities thus developing a unified conception of the entire performance. Instead of the dialogue and action absorbing your entire concern, each scene will be fully enjoyed for its richness of content. Settings will no longer be incidental considerations but they will be seen as carefully planned arrangements of interest from aesthetic, historical, or imaginative standpoints. Costumes will be an additional delight as they portray periods, modes, or character interpretations.

A revived interest in decorative art has occasioned a deluge of mural paintings which are worthy of scrutiny. Restaurants, theatre lobbies, school halls, subway stations, ball rooms, reception rooms, "ad-infinitum," all flaunt compositional design ranging in excellence from mediocre to superlative expressions.

A keen realization of their presence affords accurate data on life by providing a source of study concerning manners, customs, geographical conditions, characteristics, etc. of the various regions and countries represented.

The examples cited above are but a few of the numerous experiences which contain possibilities for increased visual insight. They are but meager attempts to illustrate the expansive scope of inspiring material about us. With a complete realization that no two situations are ever exactly alike, why not be alert to see, and enthusiastic to cultivate an appreciative awareness of the significant phases of each new day's occurrences? Realizing the values which sight contributes to the enrichment of daily living and a happy well-balanced life, why not develop a desire to see in such a manner that experiences will not so firmly inroot meanings as to subject vision to an inert state of merely recognizing objects?

P. G.'s POSTSCRIPT

P. S. For those who just received their first subscriptions of DESIGN I write this postscript.

The Market Your Design Ability department of DESIGN is offering a new and unique service to students, teachers, and graduate artists who have been unable to sell their designs because of being partly occupied with other work, or who live too far away from the design buying centers to profitably market their work.

It is the aim of this department to help those of you who are handicapped by offering the brokerage and constructive criticism plan which functions like this:

The Market Your Design Ability department is commissioned to supply a certain industry with designs for their products. The specifications for these designs are reprinted in the magazine (as on a preceding page) and any subscriber who wishes may enter his or her designs by making them according to the specifications. The designer sends said designs to the Market Your Design Ability department where they are registered, etc., and later shown to the customer who buys those which he feels are applicable to his needs. The unsold designs are criticised by the Design Laboratory Staff of Consultants and sent back to the designers with the analysis of why their designs didn't sell.

Be sure to read the instructions carefully on the opposite page before submitting any designs. P. G.

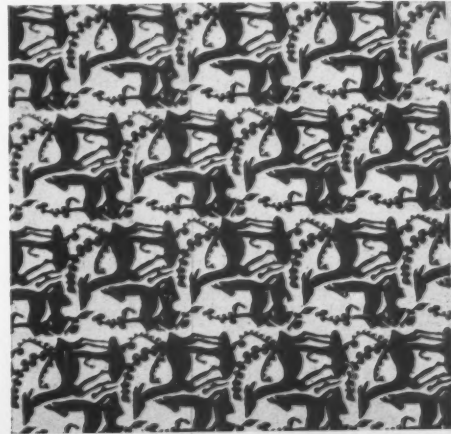
NOTE

The awards referred to in Walter Geoghegan's article in our February issue, entitled "We Find Ourselves Today," were the Higgins Scholastic Awards sponsored by the Scholastic Magazine.





A block printed textile entitled "Jazz" by a pupil at Textile High School, New York. Two other block printed textiles by beginners.

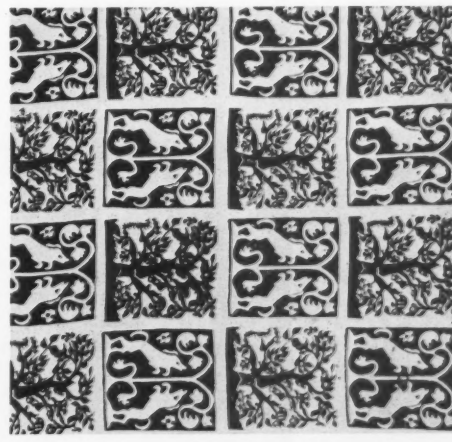


cux in the 11th century a tapestry 230 feet long was embroidered with silk and wool on linen and placed about the nave of the cathedral. It was made by Queen Mathilda with the ladies of the court to portray the conquest of England in 1066 by William the Conqueror, her husband. This is one of the most famous textiles in all the world and may be seen today in perfect condition.

One of the most interesting and popular ways of decorating textiles today is by the block print process which has already been explained. In planning a block print textile it is well to use linoleum and printers ink. The design should be made in such a way that it makes a good all-over pattern as shown in the illustration here. Experience with textile weaving or decoration with dyes, embroidery or block printing will be found interesting and will lead to many new fields of endeavor.

BOOKS:

The Romance of French Weaving, by Paul Rodier, Tudor Publishing Co., Detroit.
The Story of Textiles, by Perry Walton, Tudor Publishing Co., Detroit.
Modern Design in Embroidery, by Rebecca Crompton, Charles Scribner's Sons, New York.
Handweaving News, Periodical, Nellie Sargent Johnson, Detroit.
Homespun Handicraft, by Ella Shannon Bowles, J. P. Lippincott Co.
Textiles, by Francis Little, The Century Co.



Other supplements in this series include line drawing, pottery, painting, modelling, lettering, block printing, metal craft, art appreciation and puppetry. Each student should have one of each, binding all ten into a forty-page book on art.

ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

TEXTILES

A Supplement to
DESIGN
 2c A COPY
 APRIL, 1937

Today the textile industry is among the largest in America, it is second only to the automotive industry as regards number of persons engaged and the amount of money involved. It takes little imagination to realize how much of our life activity depends upon textiles of one kind or another. By textiles we refer to woven fabrics.

Even in the lives of the most primitive peoples the weaving of fabrics of various sorts played an important part. It is believed that one of the earliest arts was the weaving of crude baskets which were made from roots, reeds, and rushes,

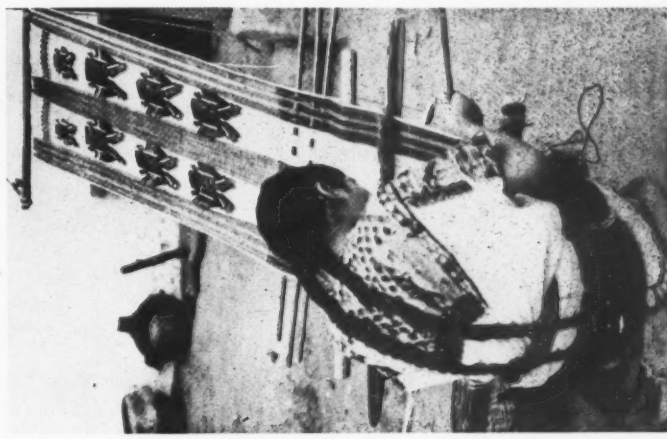
to carry foods such as fruit, nuts, and other things which primitive man gathered to eat. From the weaving of these simple baskets it could not have been a great step to the weaving of cloth made on very crude and simple looms such as are still used today by the Indians of the Southwest and in Latin and South America as well as other parts of the world.

It did not take man long to discover that the wool from sheep and goats could be spun into fine thread and yarn. Other materials were found which could be made into thread also. The flax plant was found to furnish, when properly worked, very strong durable thread. When woven this produced linen.

The cotton which grows in warm climate also produced material for weaving fabrics. In the Orient the silkworm which feeds on the leaves of the mulberry tree produces a very fine, lustrous, material which at an early date in history was used for producing rich and luxurious cloths.

Because woven fabrics have been so important in our lives and those of our ancestors, we have always been much interested in weaving. The process is a simple one which can be enjoyed by everybody. The device used for weaving is called a loom and there is no limit to the great varieties of looms used in different parts of the world. But all weaving is based on the simple idea of the warp, which is the threads placed on the loom, and the woof, which passes in and out at right angles to the warp. The simplest weaving, of course, is the kind in which the woof goes over one and under one of the warps. This may be varied in such a way so that several of the woof

A young girl weaving on a primitive loom in Guatemala.



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Threads pass over several warps and under several warps, producing what has been called a basket weave. There are countless variations possible and a great number of patterns may result from the different ways of interweaving the warp and woof. Differences in color in both warp and woof add still more variety.

The simplest form of weaving device may be made with a piece of cardboard about four by six which has been cut with a series of slits on two opposite edges, through which the warp has been fastened in parallel lines about a quarter of an inch apart over one side of the cardboard. Ordinary string or yarn may be used for the warp. And the same material may be used for the woof which is woven through with a bodkin or darning needle passing the warp over one and under one, across at right angles to the warp. In passing the woof back and forth it is easy to see that the second row across should pass under the warp that the preceding thread ran over. The simple wooden looms may be made with four pieces of wood from eight to twelve inches long nailed together to form a rectangular frame. Across the two short ends

of the rectangle a series of brads are hammered part way in at intervals of about a quarter of an inch apart. About these the warp is fastened and the weaving goes on as described above. Many primitive people made looms by suspending the warp from a horizontal bar hung from a tree and weighted at the bottom separately with stones or all together fastened to another horizontal bar. Our own American ancestors used a large wooden loom about five feet by eight feet. They worked this in a sitting position and the loom was equipped with numerous devices such as treadles, reeds, etc. Everyone should have the experience of weaving and very fine results may be obtained with little experience.

However, today the factory looms weave cloth in such quantities and so quickly that it is not practical to plan weaving cloth for our own clothes.

The art of textile decoration is a very thrilling one and offers many interesting possibilities. But, in order to know and feel just what type of decoration should go on a fabric it is important to have the feeling of weaving, because, after all, the interesting feature of a textile is the fact that it was woven with warp and woof. At a very early date about the time of Christ in Egypt there were very beautiful textiles made by the Copts. They wove color designs in their textiles which remain today an inspiration to textile designers. Later in Medieval Europe magnificent tapestries were woven. In the Orient beautiful brocades were woven in silk. So perhaps the most beautifully decorated textiles are those where the design is woven in, becoming a part of the textile itself.



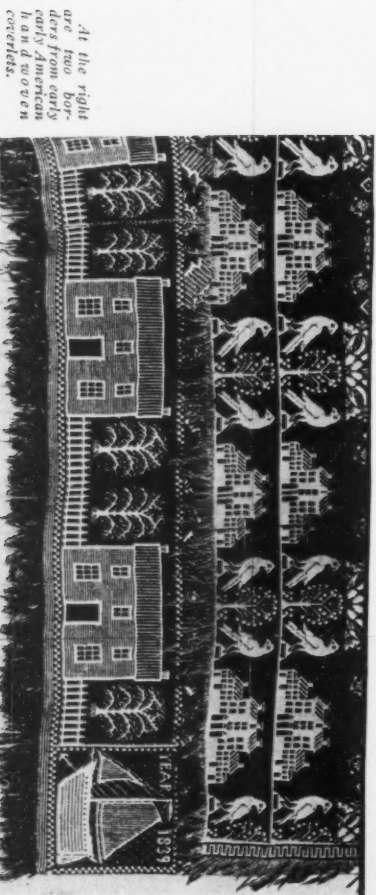
Spinning wool from a sheep in Vermont.

In some cases, Java for example, plain woven fabrics have been treated so that the design is dyed into the fabric in such a way that it becomes a part of the fabric. Of course, it is a simple matter to dye a fabric one uniform color but it is more decorative to have a pattern. The process that the Javanese used is "batik." It is called a "resist"



Swedish tapestry in which a variety of flowers and birds were woven.

process because hot wax is put in a design on the textile and this wax resists the dye in some places and not in others, which results in a colorful decoration. In recent years "batik" was introduced to America and many Americans have had the pleasure of experimenting with this interesting art. Another "resist" process is "the dyeing," and this originated in the Orient. In this case the dye was re-



At the right are two borders from early American handwoven coverlets.

EXHIBITION IN WORCESTER PUBLIC SCHOOLS

An exhibition of Art work developed in the Public Schools of Worcester, Massachusetts, will be held at the Worcester Art Museum from Sunday, April 18 to Monday, April 26 inclusive. This display will exemplify the earliest results of a new course of study in Art recently introduced in the Worcester Schools by Leo T. Doherty, Director of Art.

In the senior high section the Commercial Art classes will present in orderly sequence the fundamental principles of commercial lettering, posters, applied design in trademarks, seals, book-plates, book-jackets, labels and wrappings, lay-out arrangement, advertising principles and methods and illustrations in widely varied media. Display service for stores and theatres is featured. Worcester has many industries which are taken as the basis for the many commercial projects. Classes in Crafts will display block-printing in two and three colors book-binding, batik work, leather tooling, carving and ceramics. Appropriateness of designs and technique of each craft is stressed. The General Art classes will demonstrate the basic work in color study, design, perspective, composition, lettering, figure-drawing, light and shade and various techniques. An interesting part of this work is the application of design and color principles to costume and interior decoration.

The junior high mounts will show the correlation and appreciation activities which form the nucleus of the work in those years. In these problems the tie-up with History, Music, Literature, Athletics, Nature Study, evidences of local art, homes, costumes and local industries is definitely accentuated. Because the work of these grades is taught by specially trained Art teachers, by Art supervisors and by regular grade school teachers, a wide range of interpretation may be expected. This is one of the accomplishments which the new course of study encourages; namely, considerable latitude of expression and of interpretation on the part of both teacher and pupil.

The papers of the elementary school children will accent diversified design, illustration and representation problems in all available media. Here the desired end is the expressive creation of the child with a minimum of guiding principles, so that every pupil, talented and untalented alike, may share in the joy of creative self-expression. For this reason, much of the work is concerned with correlation and with the beauty to be found in the everyday surroundings of the child.

It is hoped that this exhibition will awaken the interest of the entire community and that the parents and friends of the students and others interested from an educational standpoint will gain an understanding view of the extent and nature of the work of the Art department.

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The third section was written by Dr. Charles F. Binns and is a treatise on American clays both for porcelain and stoneware. There are many valuable comparative formulas.

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DESIGN PUBLISHING COMPANY
20 S. THIRD STREET, COLUMBUS, OHIO

THE INDEX OF AMERICAN DESIGN

American arts and crafts from Colonial times to the dawn of the 20th century is the theme of the largest and most comprehensive exhibition ever held of the Index of American Design of the WPA Federal Art Project. This display, which opened March 15, at Marshall Field and Company in Chicago, contains a selection of 750 Index plates, illustrative of every vital phase of American art through three centuries. It is significant that this exhibition is being shown in the galleries of a department store that has had a world-wide influence in contemporary merchandising and designing.

In the galleries of this department store the whole colorful and varied panorama of American design is brought together for the first time and given fresh meaning and significance. Here, in water-colors, drawings, and photographs of documentary excellence, we find recreated all the everyday arts of a people; the wooden figureheads that once rode the proud prows of Great Lakes schooners and New England whaling vessels; train and coach models, toys, weather-vanes, and Cigar-Store Indians. This nation-wide survey in the decorative arts includes furniture, costumes, sculpture, silver, glass, pewter, textiles, ironware, architectural details and objects of household use.

To artist, designer, and student the exhibition presents a wealth of material having in many cases a special value to research. For the man in the street, the display has the deeply human appeal inherent in the arts that were created for the home. These range from the mahogany furniture of New England's propertied class and the Cavalier South to the spurs and spade-bits of Southern California.

"Up to recent years," writes Holger Cahill, Director of the WPA Federal Art Project, "most Americans have had something of an inferiority complex about American art. Many of them have been far too ready to say that it has been rather barren; that the paths of American art in the past have been few. They have usually sought to mitigate this judgment by saying that, after all, America is a young country, much too busy with practical matters to bother about art. 'Give us time,' they say, 'wait 'til we've had a long history like the European nations. Then there'll be time to talk about American art.' The Index, I believe, gives definite proof that the paths of American design are eminently worth following, that, in fact, they are worthy of loving and patient study."

Several of the most fascinating chapters in the exhibition will be devoted to regionals which developed in communities such as the Shakers, the Pennsylvania-Germans, and in New Mexico. The Shaker group shows the utility, simplicity, and perfection achieved

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by craftsmen who followed the motto of their founder, Mother Ann, "Put your hands to work and your hearts to God." Through this precept they approached the functional spirit of modern decoration. Strongly in contrast is the colorful work done by Pennsylvania-German farmers, who in their painted chests, decorated pie-plates, and birth certificates preserved the traditions of the mother country. From New Mexico come an amazing series of plates depicting the painted and sculptured church furnishings made under the Jesuits, as well as painted chests from the Rio Grande and Taos valleys. All of this material has heretofore scarcely been known save to the specialists. Today the Index of American Design is making it accessible to all.

The Index of American Design was commenced scarcely more than a year ago as part of the Federal Art Project of the Works Progress Administration. Now over 4,000 renderings, technically beautiful in themselves, have been completed in twenty-five years. The water-colors and drawings show the objects in their true colors and textures and will grow more valuable with passing years as an authoritative and illuminating picture of the setting and accessories of American life in the past. The American Library Association which recently became official sponsor of this work, has recognized the permanent value of this survey which will give us the first comprehensive record of our decorative arts, similar to European portfolios in the same fields.

Individuals and museums all over the country are allowing the finest pieces from their collections to be reproduced in the Index. In addition, research workers on the Project are discovering and rescuing choice treasures neglected or forgotten in out-of-the-way places.

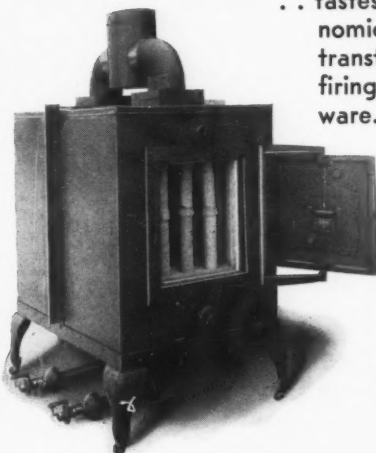
Each record-drawing is accompanied by a data sheet, filled in by research workers and trained supervisors which shows the type and materials of the object, the date of making and the locality from which it comes. The names of the maker and of the original owner are also given, when obtainable. As background material, the Index research workers are gathering much information of general use. For examples, a complete list of craftsmen who worked in New York State is being compiled and an exhaustive list of books and articles on American design is being made.

In this first project for an Index of American Design a complete collection of all available material would be too ambitious an undertaking. It is possible, however, to produce a great series of portfolios of materials in many fields. Emphasis will be placed on materials which have not been studied or illustrated elsewhere.

The Index will make accessible an accurate usable record of American design through libraries and museums. It will give the student, the teacher, the research worker, and the general public opportunities to familiarize themselves with this important phase of the American culture pattern.

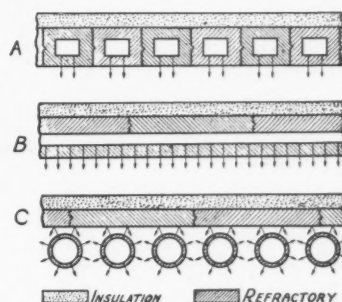
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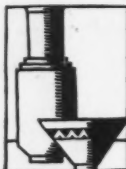
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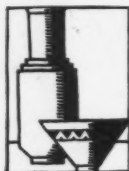
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